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#14, October 1991

As promised, some changes here this month. For complete new club info, see the STC handbook. This issue is a transitional one, and the newsletter will go back to being 8 pages next month. And now, my explanations:

I had hoped never to have to charge any sort of set dues for this club. But as more and more letters came in responding to my Starlog 168 ad, those hopes went down the drain. I could, if absolutely necessary, scramble and hook up to a free xerox machine every month. However, that not only drives me crazy but is extremely unreliable. For instance, I know that the member communications page last month came out faint, but I couldn't stop it as I had already done 640 copies on a copier that wasn't mine and the newsletter was already late as it was. The deal--I have located an excellent local print shop that charges me under 10¢ a copy depending on how many I do at a time. The copies are, let me stress, pristine. No more runs, drips, or errors.

Then, there was the stamp situation. Sometimes they came in abundance, sometimes not at all. Furthermore, I was hampered by only one denomination (29¢) and ended up just buying odd denominations at the post office myself. It was just too confusing, and I wasn't getting anywhere.

So, the deal: The club is still free. The handbook, the 2 page newsletter (see the handbook) the catalog and pen pal lists, and all of my resources are still free to you. The only thing I am charging money for is the full 8 page newsletter. And, if you are in a country or situation that makes it so you can't send me American money or an international postal order, I will listen to your appeal but please don't abuse this option!!! Included with this newsletter, handbook, and pen pal

form is a "subscription form" which you can return to me to go on the full newsletter mailing list. The more people who sign up, the more money I end up with to advertise and pay for the other elements of the club. Please return the form as soon as possible.

Future newsletters: Due to the placement of time-resistant materials in the STC Handbook, and the fact that the filmographies seem to have dried up, starting next month the breakdown of the newsletter will hopefully be 2 pages of member communications and club news, 2 more pages of score/album news and Ask Fred, etc, and a whopping 4 pages of SCORE. That means more room for articles, extended batches of reviews, debates, everything. That means write Andy right away for approval of your original topic or idea, or write some reviews or debate responses and send them.

Onto other news: Another soundtrack quiz is in place this month courtesy Dave Harold; however, due to an initial lack of questions, and the fact that I should get this newsletter & handbook out now, "Ask Fred" is not here this month. Like James Bond (until that last film, anyway), Ask Fred will return, but remember, we need your questions, so send them in!

Letter-writing campaigns: I'm game. MCA is unwilling to release Jaws on CD (or give it to Varèse) because the Jaws cassette is still selling well. Let's send them a message. Please, for this to work everyone has to be in on it, and it shouldn't take too much of your time. In a letter, write how much you love John Williams' Jaws score, how much of a classic it is, and how you would surely buy it if it went onto CD. Note that other John Williams' scores like CE3K have cleaned up in re-release. Note how much of an atrocity it is

that such a classic as Jaws is not out on compact disc. Basically, send the message, and send it NOW. Even if you are one who does not particularly care about Jaws, please take part in this effort as there might come a time when a soundtrack you want to see on CD is the focus of a letter-writing campaign, and you'd want everyone else to help you in an effort like that, wouldn't you (the Golden Rule of letter writing campaigns)? 15 letters might make a difference; 65 surely will. Send your letters to: President * MCA Records, Inc. * 70 Universal Plaza * Universal City, CA 91608 * USA. Next target--the boneheads at Polydor behind that Empire Strikes Back mutilation!

Starlog: This month's issue (172) features a 5 page interview with Leonard Rosenman. Basically, Leonard shoots his mouth off and insults Basil Poledouris and James Horner, among others. This will no doubt spark some more anti-Rosenman sentiment in SCORE, but let's not get too nasty, okay? Back up your arguments with some solid facts so you don't put your foot in your mouth as Leonard apparently did.

More composers!: Adding to Fred Mollin, I've gotten in contact with Ron Jones, previously of Star Trek: TNG, and I will be directing fan mail for him. So, send your letters in (non-psychopaths only, please) and see the handbook for more details.

Corrections: I goofed up on two names last month--"Picardo" Romano is Ricardo Romano, and Rob "Walsh" is Rob Marsh. Another boo-boo (which was inevitable, all things considered) has to do with Shane Pitkin's Herrmann article from last issue--About "Torn Curtain," Herrmann was asked to write a more exploitable score than hat he wrote, not the other way around.

SUBSCRIPTION EXPIRATIONS

To show my thanks for those who did as I requested and donated stamps during the hectic (for me) past three months, those who did contribute some form of \$ will get some free months, expiring as follows. The month listed will be the last month you will receive an extended newsletter in. This list is

unfortunately quite approximate, and there are no doubt errors in who sent me stamps and who didn't as I have quite simply forgotten. I have tried to give the benefit of the doubt whenever possible. If you donated stamps/money or bought backissues and you are not listed with some free

months below, tell me. Some form of the following list will be listed every month. No subscriptions will be taken for more than 6 months in the future--that is to preserve my freedom if I need to make further changes.

November	December	January	February	March	April
Chris Bittingley	Brian Down	DL Bogart	Yassir Arafat	Lance Baker	Ricardo Romano
Laura Blackwell	Mario Giresi	Jennifer DeMille		David Fedewa	
Marshall Garmette	Jonathan Johnson	Guy Gordon		T. Patrick Kelly	
Michele Hemming	Alex Mangual	Steve Hyland		Thomas Morter	
Robert Magee	Rob Marsh	Mark Kubik			
Jennifer Saylor	Brian McVickar	Shane Pitkin			
Brian Kursar	Manuel Olavarria	Neal Taufemer			
	Lee Sanders				
	Eric Wemmer				

MEMBER COMMUNICATIONS

I have some extra space this month so I will attempt to make this a little more reader friendly. Some members' sections have been, in my opinion, resolved, so they are no longer here this month. Remember, keep me informed as to your listing, please!

Jeanny Driscoll's want list from many months ago is presumably still for: all ST and SW soundtracks on cassette, any ST pins and also any Starfleet uniforms, second-hand or new, size 38. She will supply tapes and pay postage for anyone who will tape any soundtracks of the following shows: Battlestar Galactica, Star Wars, any ST or ST:TNG.

Jeff Delk is looking for videotapes of the following shows: ST, ST:TNG, Animated ST, V, Alien Nation, Beauty and the Beast, and the new Mission: Impossible. Lance Baker has V (mini-series only) and almost all of the new MI on tape.

Lance Baker is looking for "The Pirate Movie" and "Funny Girl" on CD and cassette. Pirate Movie definitely exists on cassette and Funny Girl definitely exists on CD--try a local record store.

Jennifer DeMille is looking for "The Thorn Birds" by Henry Mancini. The soundtrack itself was never released; however, a couple of Mancini compilations have some Thorn Birds music on it, one done by James Calloway, another by Erich Kunzel called "Mancini's Greatest Hits."

Al Faison III is looking for Creepshow, The Shining, Videodrome, and Doctor Who. The first three are available on LP and cassette only. Doctor Who has numerous BBC soundtracks out (available at Star Tech) with a new Silva Screen CD out, "The Curse of Fenrick," with an "EP" CD also out feature 4 renditions of the theme song.

David Fedewa is looking for soundtracks to the TV shows: Star Trek (classic), Lost in Space, 6 Million \$ Man, Incredible Hulk, and Spider Man. David is also looking for videotapes of the TV show "Emergency" starring Randolph Mamoth (spelling?). David--Alex Mangual can get dubs of Star Trek for you.

DL Bogart is looking for Goblin CD's, any leads towards which being appreciated.

Paul Scherbaty is still looking for a soundtrack to "The Lords of Discipline," which I personally don't think was released but may exist as a rare CBS or Polydor release.

Guy Gordon is offering to trade on a 3 cassette to 1 CD basis. Cassettes offered are: Delta Force (Silvestri), The Wild Rovers (Goldsmith), The Great Train Robbery (Goldsmith), The River (Williams), Batteries Not Included (Horner), Fletch (Faltermeyer), and The Glass Menagerie (Mancini). CD's wanted are: Raiders, (100% out of print!), Blue Max (Goldsmith), Link (Goldsmith), Lionheart Vol 2 (Goldsmith). Guy is also wondering if the following CD's exist Ladyhawke (Powell--LP only), Thief of Hearts (Faltermeyer--never released), and Silverado (Broughton--LP only).

Angel Santana will trade cassettes of Top Gun, Rocky IV, Salsa, Star Trek II, CE3K, and Batman (Prince) for CD's of Alien, Superman II/III, Supergirl on a 3 to 1 basis.

Jack Lindsay Douglas, as before, has for sale all of the MEGO 8" action figures to the original ST, write him if you're interested. Jack is interested in pen palling, too.

Brian Down is now looking for on CD only: Last Starfighter (out-of-print, Southern Cross), Legend (Goldsmith--at Footlight), and Towering Inferno (released on LP only, try STAR or Footlight). Young Sherlock Holmes, which Brian had wanted on CD, exists only on LP and cassette from MCA, that news from Mike Thompson.

Thomas Weber is looking for: 1) "Orca" (1977-Morricone)--released in a variety of LP formats only, it sells for big bucks. 2) "Never Say Never Again," (1983-single)--surprisingly, this did get a full release on LP only from a Japanese label. 3) Dark Star (LP at Movie Boulevard)--this is all dialogue, however, about the same as making an audio tape of the film. 3) Secret of Nimh (try Footlight). 4) Sheena (LP release only)--available at Movie Boulevard. 5) Laserblast--never released. 6) Lionheart Vol. 2 (out-of-print). 7) Conan the Destroyer (LP release only). 8) Clash of the Titans (Rosenthal)--LP release only, available at Movie Boulevard. 9) Road Warrior (at Star Land, all formats).

Don Zahorick is looking for the TV Mini-Series "Centennial," by John Addison. Unfortunately, it was never released, news from Ford

Thaxton.

Eric Wemmer is looking for numerous titles, all readily available, but also has some 13 SEGA videogames for sale--contact him if interested.

Steve Hyland is looking for The Rachel Papers, supposedly released on London/Polygram. It would seem this was never released. **Robert Magee** is looking for the following: 1) Force 10 From Navarone (Ron Goodwin)--never released. 2) Spartacus (by the recently deceased Alex North--should be everywhere, including Footlight Records). 3) Lord of the Flies (Philippe Sarde--CD at MB). 4) Slipstream (Elmer Bernstein--this is out contrary to last month's column, available on Silva Screen Records). 5) Watership Down (Angela Morley--LP release only).

Thomas Morter is looking for: 1) A cassette of Silverado (should exist). 2) Heartbeeps--at one point under production by MCA but never released. 3) Monsignor (LP release only--available from Movie Boulevard). 4) NeverEnding Story II--yes this was released, on a Spanish LP and best of all a German CD. Perhaps Timetrap could dig this up. 5) Ewoks--Tom wants cassette version only. Also, for those interested, Tom has three rare Victor Borge cassettes (Comedy In Music, Caught In the Act, and Borge At His Best).

Terry Broz was looking for Android and Buckaroo Banzai--neither are available, but Jeff Szpirglas has parts of BB on audio tape.

Jeff Szpirglas is looking for dubs of Doctor Who soundtracks, especially Genesis of the Daleks. Jeff is also looking for dubs of: Naked Gun, Metalstorm: Destruction/Jared Syn (never released), Streets of Fire (various), Terror In the Isles (various--never released), Runaway (Goldsmith), and TNG soundtracks. Jeff--Alex Mangual can get a dub of Streets of Fire for you.

Brian Kursar's wants include, all formats: Kickboxer--good news in that Silva Screen will be releasing music from that Van Damme film; Eraserhead--available, try local record store; Highlander and Highlander 2 (foreign)--no idea at present, but see Roger Froilan's review this issue; any foreign Twin Peaks soundtracks (CD only--don't think there were any), and any rare/foreign Twin Peaks memorabilia in general.

Alex Mangual is still looking for original Vangelis music to Blade Runner--the best one can do on that is the "Vangelis Themes" compilation now out with End Title and Love Theme cuts from Blade Runner.

Melinda Slouber is looking for NeverEnding Story, Sid & Nancy, and Repo Man on CD--the latter two probably were never released, but a German CD of NESTory did come out, possibly orderable through Timetrap. Melinda's also looking for anything by Joey Scarborough (Greatest American Hero), any format okay on that.

Mark Kubik is looking for: Tron (LP only--try Footlight), Watership Down (as before), Clash of the Titans (as before), Victor/Victoria (LP release only--some music from it featured on Mancini's Greatest Hits by Kunzel), Black Hole (on LP only at MB), Heavy Metal (Mark--Alex Mangual can get a dub of this for you), Dark Crystal (Trevor Jones, on LP only, try STAR), and Dune (CD--rare!--at Intergalactic Trading Corps).

Neal Tauferner is looking for the following five soundtracks on CD only: 1) Jungle Book (Rosza), 2) Manhattan Project (Philippe Sarde--on Varèse LP only), 3) Greystoke: Legend of Tarzan (John Scott--on Warner LP only), 4) Name of the Rose (Horner--available from Movie Boulevard on CD), 5) Black Cauldron (Bernstein--available from MB or Footlight, probably). Now, good news: Neal has for trade additional copies on CD of the following. Unfortunately, more than one person is looking for Lionheart Vol. 2 and Link, so hopefully this won't turn into a free-for-all. The titles available for trade are: Man On Fire (Scott), Housekeeping (Gibbs), Pirates (3) (Sarde), Zelly & Me (Donnagio), Clan of the Cave Bear (Silvestri), Dominick & Eugene (2) (Jones), Runaway (Goldsmith), Secret of Nimh (Goldsmith), Lionheart Vol. 2 (Goldsmith), Blue Max (Goldsmith), Link (Goldsmith), Body Heat (Barry), Crimes of the Heart (Delerue), Amazing Grace & Chuck (Bernstein), Tai Pan (Jarré), Julia & Julia (Jarré).

Mark Bailey is, like Brian Down, looking for The Last Starfighter. Roger Froilan wants to know if the following have been released: North By Northwest (yes! where--don't know), Gallipoli (Australian film w/Mel Gibson--not by itself, but it did end up on a DRG compilation) and any of the George Romero "Dead" films (Day of the Dead is available on a Varèse CD).

Marshall Garnette is looking for: Lethal Weapon, Octopussy, Die Hard, Robocop, Rambo I, II, III, Untouchables, and Superman IV, the last being nonexistent (tidbit!--Williams did compose three new

themes for Superman IV, the Nuke Man theme, the Mariel Hemingway love theme, and an action theme). Try Footlight for all of these, except Superman IV, or course.

Michael Thompson has a special request to close out the column: Michael has a friend who is intensely into the space program and the America's Cup Race, but is having an awful time finding someone to write to, and exchange videos and articles with (he has a PAL-NTSC converter--very useful!). If you are interested in those subjects, please, do contact Michael.

SCORE NEWS

Basil Poledouris returns to score Robocop 3, while Elliot Goldenthal ("Pet Semetary") scores Alien 3 ** The Star Trek VI trailer running with the Marathons on September 7th and with the 25th Anniversary Special was by Cliff Eidelman, who is recording his full Trek VI score as this newsletter reaches all the members. Eidelman will not be using any

previous Trek themes except for the customary Alexander Courage fanfare. Basil Poledouris was at one time approached to score Star Trek VI, but that didn't materialize for reasons not having to do with Star Trek. ** Horner's next project, which has been advertised for some time, is American Tail 2, titled "American Tail: Fievel Goes West." ** Marc

Shaiman scores "The Addams Family," with some sort of M.C. Hammer "title theme rap" in there, too. ** Ennio Morricone scores "Bugsy"--don't ask me what it is, I'm just repeating what Andy saw at the end of a trailer.

ALBUM NEWS

Correction: "Sex, Lies, and Rock 'n' Roll" from the current score section of last newsletter does have a Broadway soundtrack, that news from Alex Mangual. ** Bernard Herrmann news from resident expert Shane Pitkin: "It's Alive 2," technically not a Herrmann film but a film that used studio tracks by Herrmann, has been released on CD by Silva Screen. It probably consists of Herrmann's "It's Alive" music. ** "The Astral Symphony," produced by Cliff Eidelman, will probably not be new recordings--however, it's rumored that a previously unreleased track from one of the five existing Trek scores might be inserted onto the CD, and that would be a treat. ** Some current CD release news courtesy Ford Thaxton and others:

--A Franz Waxman compilation
--Love Field--new release--Jerry Goldsmith
--Mom & Dad Save the World--same as above
--Jaws 2--about time, right?--John Williams
--The Robe--Alfred Newman

INTRADA

--The Astronomers--PBS show--JAC Redford
--Red King, White Night--John Scott
--Hour of the Gun--Jerry Goldsmith

BAY CITIES

--David Shire anthology--with some never before released material.
--Old Yellow Eyes is Back--Brent Spiner's CD

GNP CRESCENDO

--Nichelle Nichols (Uhura)--songs, like above
INDEPENDENT RELEASE

--Film Music of Joe Harnell--V: The Original Mini-series, also containing Hulk & Bionic Woman--2 CD set available as a promo, so

get in touch with Showcase Media Services for it, probably.

MCA

--Cape Fear (Remake)--Elmer Bernstein.

SONY CLASSICAL

--2 more Boston Pops compilations w/ John Williams. One involves Williams' scores for Spielberg films, another involves Aaron Copeland film scores & more Williams scores.

TELARC

--2 more Kunzel/Cinci Pops compilations: "The Music Man"--re-recording of Broadway show, due in October.
"Down On the Farm"--tv/film music dealing with farms, title tentative--due in December, probably.

VARÈSE SARABANDE

TNG SOUNDTRACK POLL

Here are the preliminary results of the poll I have been taking among TNG fans within the club as to which TNG soundtracks they would like to see on disc. And remember, the scores have to be **good**, and more than that, they have to come from **good episodes**. Following is a table of episodes nominated for the next TNG soundtrack, which will most

likely only contain two episode scores--I have been asking for 2-4 scores to get a wider sampling. For the composer column, DM=Dennis McCarthy, RJ=Ron Jones, JC=Jay Chattaway (logical abbreviations, aren't they?) This poll is still active so please, do write in and tell me 2-4 good episodes with good scores that you'd

like to see on disc, and the results will go directly to Crescendo. If you cannot remember the episode title give me a brief plot summary and I'll see if I can figure out which episode you are talking about. In other TNG news, Dennis McCarthy will score the two part Spock episode, "Unification," airing in November.

# of nominations	title	composer	nominators	2	Conspiracy	DM	Rob Marsh, Paul Scherbatty
3	Yesterday's Enterprise	DM	Gordon, Wemmer, Garnette	1	QPid	DM	Guy Gordon
3	Where No One/Before	RJ	Gordon, Marsh, Wemmer	1	Reunion	RJ	Marshall Garnette
3	Tin Man	JC	Garnette, McVickar, Morter	1	We'll Always Have Paris	RJ	Brian McVickar
2	11001001	RJ	Guy Gordon, Eric Wemmer	1	The Neutral Zone	RJ	Paul Scherbatty
2	Skin Of Evil	RJ	Eric Wemmer, Tom Morter	1	Q Who?	RJ	Paul Scherbatty
2	Final Mission	RJ	Tom Morter, Brian McVickar	1	Brothers	RJ	Brian McVickar

CURRENT SCORES -- From the New York Times of October 6, 1991

Beauty and the Beast	A Menken/H Ashman	Disney	Rambling Rose	Elmer Bernstein	Virgin
Boy Who Cried Bitch	n/a		Rapture, the	Thomas Newman	Polydor
City of Hope	Mason Daring		Ricochet	Alan Silvestri	Varèse Sarabande
Deceived	n/a		Shattered	Alan Silvestri	Milan
For the Boys	Dave Grusin	Atlantic	Shout	Randy Edelman	Milan
Frankie & Johnny	Marvin Hamlisch		Stepping Out	Peter Matz	
Freddy's Dead	Brian May	Varèse Sarabande	Suburban Commando	David Michael Frank	Rhino
Homocide	n/a		Taking of Beverly Hills	Jan Hammer	
Late For Dinner	n/a		Fisher King, the	George Fenton	MCA
Little Man Tate	Mark Isham	Varèse Sarabande	Super, the	Miles Goodman	
Man In the Moon, the	James Newton Howard	Warner Bros.	Twenty-One	Michael Brinkley	
My Own Private Hero	n/a		Whore	Michael Gibbs	Select
Necessary Roughness	n/a				
Paradise	David Newman				

SOUNDTRACK QUIZ - FROM DAVE HAROLD

Mix and match, and good luck (answers below):

1. Jerry Goldsmith	a. Ghost
2. John Barry	b. Steel Magnolias
3. Danny Elfman	c. The Color Purple
4. Maurice Jarre	d. Rocky Horror Picture Show
5. David Foster	e. Thunderball
6. Dave Grusin	f. Jaws 3-D
7. Alan Parker	g. Edward Scissorhands
8. Georges Delerue	h. Little Shop of Horrors
9. Alan Menken	i. Havana
10. Dick Hyman	j. Moonstruck
11. Quincey Jones	k. St Elmo's Fire
12. Richard O'Brien	l. Star Trek V

FINAL WORD

Obviously, there have been some changes this month. I think they are for the best, and will make my job easier. I will continue to try and provide the best service I can to soundtrack fans, because I remember myself several years ago desperately looking for an organization like this (and a copy of the rare Star Trek II LP) and it was a bummer. I could give you twenty examples of the top of my head of things equal in cost to a half year of newsletters (like one movie ticket), but hopefully I don't have to. Trust me, I won't be going to the Caribbean with the subscription "profits." Anyway, hasta la vista, baby, get those pen pal forms, reviews, and subscription forms in, and see you next month. **WANTED**-- Anyone have a listing of all the John Williams/Boston Pops collaborations?

.b-SI bns c-II j-01 d-0 d-8 j-7 j-0 k-2 s-4 g-3 e-5 l-1

SCOR

Send reviews to: **ANDY DURSIN** * PO BOX 846 * GREENVILLE RI 02828 * USA

OCTOBER 1991, #9

After a sluggish start, the Fall season seems to finally be in full swing with the release of numerous big-studio, big-star films and great anticipation of the Christmas movies yet to be seen. Again, I'd like to comment on the grading system that's seen here in SCORE something that Lukas mentioned in last month's SCL and that the two of us have discussed. To make it easier on you, here's how I would break it down:

A Excellent, outstanding, a contender for this year's Academy Award nominations. Presents itself either with great, inventive music or arrangements that make the listener sit down and pay strict attention just by listening to it.

B A good, solid score worth repeated listenings. It may not be one of the year's most "important" scores, but, in one way or another, it's well worth listening to a second and third time, etc.

C Not a bad score, just a soundtrack that isn't all that interesting for whatever reason. Dull, ordinary orchestrations, mediocre music, etc... for whatever reason, it won't get off your shelf that often.

D A score of poor quality, something you might have bought and that you're sorry you did.

F HORRIBLE... This seems to be pretty self-explanatory.

So remember, review your score objectively and give it a grade, and take the advice that I've given above. I think a lot of you give "A"s to scores that you probably mean should get a "B," just since some of you think a "B" is a bad grade. It's not--look at how many "B"s I've reviewed in the past year. Again, just keep that in mind when reviewing, and try not to give "A+"s to something you love just because it's your type of music. (And remember, "A++"s don't exist.) Also, when reviewing, remember to include: Running time, number of tracks, composer, record company and label, three-digit recording code (AAD, ADD, DDD if listed), booklet notes, extra tracks, anything special about the release you're reviewing. And try to review recent releases with any new re-issue recommended as well. The reason this requirement is in place is to prevent issues full of "Batman" and "Star Wars" review--yes, they're great scores, but their original releases are past history. Older titles are fine--just try to pick things not universally owned (like "Raiders," "Star Trek: TMP," etc.).

NEW RELEASES

Some left over summer movie soundtracks and THE FISHER KING, the Fall season's first big release.

THE FISHER KING. Music score by George Fenton. MCA Records, Cassettes, and CD's (MCA-10249). 16 tracks-- 50:26// This is an extremely varied soundtrack (featuring all kinds of music) to the equally varied and uneven, though still entertaining, Terry Gilliam film with Robin Williams and Jeff Bridges. The first side of the album contains dialogue tracks from the "Jack Lucas Radio Show" (Jack Lucas being the Jeff Bridges' character in the film) and several songs, ranging from rap to rock, jazz, and pop. Virtually all of the second half of the contains George Fenton's adequate (though not spectacular) music score, in addition a pair of songs arranged by Fenton and performed by Robin Williams (briefly) and Michael Jeter. An uneven soundtrack that will definitely depend of how much you liked the movie--I enjoyed it, and liked the album as well. **B**

-Andy Dursin

even though it borrows directly from the "Top Gun" score. Also included on the soundtrack are "Dream Lover," an oldie that appears several times in the film, and Valerie Golino's unforgettable (for all the wrong reasons) version of "The Man I Love." No Oscar contender here, but recommended nonetheless. **B**

-Andy Dursin

KING SOLOMON'S MINES. Music by Jerry Goldsmith. Intrada Film Music Treasury Series CD (FMT 8005D). 18 tracks-- 60:26// As with Rosenman's "Lord of the Rings," Intrada has gone back, remastered, and restored this neglected Goldsmith score, the last he wrote for a full orchestra without electronics of any kind. As with the film, Goldsmith's music is very similar to "Raiders," with the triumphant marches for the heroes, the poignant love theme for the damsel in distress, and the menacing villain themes all throughout the course of this lengthy soundtrack (Intrada has added 7 tracks amounting to over 22 minutes of new music). Despite the fact that the music is far from original, it's still one of Goldsmith's better efforts from the 1980's. **B+**

-Andy Dursin

ROBIN HOOD: PRINCE OF THIEVES. Music by Michael Kamen. Morgan Creek CD, tape (2959-20004-2). 10 tracks-- 60:25// An impressive effort from Kamen. The score sounds perfect for the film, but it is not so developed thematically. Although Kamen has come up with interesting orchestrations such as the use of the harp, there is a great use of percussion, though in the traditional

HOT SHOTS! Music by Sylvester Levay. Varèse Sarabande CD, tape (VSD/C-5338). 17 tracks-- 27:33// Levay has become something of an expert on composing mostly synthesized scores with a constant beat to them, and his straight-faced score for the Jim Abrahams "Top Gun" goes "Airplane!" spoof is by far his best work that I've heard. His love theme ("The Fruit Seduction") isn't inventive or very original, but it works in the film and on the album, as does the rest of the fine score. His "Hot Shots!" theme doesn't sound "spoofy"

English style. There are 2 pop songs, one of them being Bryan Adams "Everything I Do (I Do It For You)" which has been the #1 single on the UK charts for more than 7 weeks. The song also forms the love theme for Marian but is but is rather brief in various tracks. The CD booklet is a fantastic 12 page foldout with many photos by the writer-producers of the film. B+ -Amer Khalid Zahid

MICHAEL KAMEN: CONCERTO FOR SAXOPHONE
Featuring David Sanborn. Music by Michael Kamen, saxophone performed by David Sanborn. Warner Bros. CD, tape (9 26157-2). 8 tracks-- 46:30/// This album is not a soundtrack but definitely

MEMBER REVIEWS

ROBOTECH: PERFECT COLLECTION (1987). Music by Ulpio Minucci, Arlon Ober, etc. Books Nippan/US Renditions (SDF-CD1). AAD. 23 tracks-- 52:57/// Though Robotech (an American amalgamation of 3 separate Japanimation shows) faded from TV in 1987, it remains popular, this mix of music being a testament to that. This CD was released by an animé merchandiser, Books Nippan, some years ago, a re-release of its Robotech LP from a year earlier, adding 5 extra songs. It should still be available from Nippan (I have the address), or in the crevices of any comic con. Contains 13 orchestral/synth tracks (including Minucci's main title) of varying quality, 4 dreadful "Minmei" songs, 4 popish "Lancer" songs, and an all-synth suite from the aborted Robotech II sequel. Robotech fans may like this (as I do--some of it, that is) but otherwise... D+ -Lukas Kendall

THE TIME MACHINE (1960). Music by Russell Garcia. GNP Crescendo (GNPD 8008). DDD. 21 tracks-- 50:03/// Subtle it ain't, but this dated score is nevertheless highly thematic and nicely reproduced here. A 1987 re-recording, the music is all orchestral, as would be expected, with some nice tonalities, though hardly up to the inventiveness of today with synths. The themes are rich, loud, and well-defined, almost like a predecessor to Star Wars in the full blown use of the orchestra. Only negative point is that some people just may not like Garcia's "music everywhere" style. But I do, and this is a solid, noticeable film score from the inventive 1960 George Pal film. Also contains a 7 minute suite from "Atlantis: The Lost Continent," whatever that is. B+ -Lukas Kendall

LIONHEART. Music by John Scott. Intrada CD (MAF 7011D). 21 tracks-- 64:37/// After seeing the movie about 17 times, I searched for the soundtrack, and was very impressed. It switches from a New York beat to an energetic flow and right to a great 9 minute climax. The score works romantically, is action-packed and remains a favorite of mine. (No Grade Given) -Brian Kursar

BY REQUEST...BEST OF JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA (1987 comp). All music by John Williams. Philips/Polygram CD, tape (420 178-2). DDD. 15 tracks-- 73:41/// In Jan. 1980, John Williams was named the 19th conductor of the Boston Pops and since then there have been many collaborations. This album is a summary of those Williams movie tie-in albums (such as "Pops In Space" and "Out Of the World"). But what makes this album a real "must have" is that you'll never find 1941, Jaws, Midway, Raiders with fanfare, themes from Liberty, Olympics and NBC news anywhere else together, in addition to E.T., Superman, Star Wars, Empire, Jedi, and a 10 minute suite from "CE3K" which includes music written specifically by Williams for Spielberg's "Special Edition" of the film. The CD booklet has small background info on Williams and an (incomplete) discography of other Williams/Pops outings. A -Amer Khalid Zahid

POPS IN SPACE (1980 comp). Performed by John Williams and the Boston Pops Orchestra. DDD. Philips CD, tape/// This album has the same sci-fi themes which are on the album above, except there are additional tracks from the same movies, so all of these have already been heard before. And there really is "no reason to buy it except for just having it." A -Amer Khalid Zahid

should be included here, since this is easily the best work by Kamen that I've heard so far. The Concerto for Saxophone and Orchestra, featuring David Sanborn on sax and Kamen conducting the National Philharmonic Orchestra, is presented in three separate movements (amounting to over 27 minutes) at the beginning of the album. It's a lyrical, emotional, at times powerful, sometimes tender composition, stirring to listen to and far from the "avant garde" piece that I expected. The rest of the album is mediocre jazz music, including one brief cut from Terry Gilliam's "Brazil." Worth it if you want to give it a try, I certainly was surprised with it. A- -Andy Dursin

DOCTOR WHO-THE MUSIC (1983). Music by the BBC Radiophonic Workshop. BBC Cassettes and LPs (REH 462). 19 tracks/// This TV soundtrack will provide good memories of the late Tom Baker and early Peter Davison years. At times the music is basically strange BBC sound FX, and at times strong electronic marches. Of all the Dr. Who music I have heard on the show, this is some of the best. Although I am giving this a good review, I would like to mention that Dr. Who buffs and those who like electronic music would get the most out of this album. A -Jeff Szpirglas

SPACEBALLS (1987). Music score by John Morris. Atlantic CD, tape, LP (78 17704). 9 tracks-- 30:48/// This soundtrack is dominated by various pop and rock songs by such groups like The Pointer Sisters, Berlin, Van Halen and The Spinners. Some of these songs are actually pretty good, but some tend to be annoying after listening to them over and over. John Morris did the three instrumental tracks, being the Main Theme, Love Theme, and "The Winnebago Crash/The Spaceballs Build Mega-Maid". These tracks aren't of Oscar value, but are enjoyable satire/appreciations of Star Wars, Star Trek, and other sci-fi scores. B- -Jeff Szpirglas

MIAMI VICE II (1986). Various artists. MCA CD, LP, Tape (MCA-6192). 11 tracks-- 42:18/// The second soundtrack from the action-packed television show. Putting on this album will give you the "Miami" feeling that you would get from the show. Excellent instrumental tracks by Jan Hammer, and songs by such artists as Phil Collins, Patti LaBelle, Gladys Knight and the Pips, and Roxy Music. Jan Hammer puts action, drama, romance and mystery into his fine instrumental works on this album. A+ -Jeff Szpirglas

EDWARD SCISSORHANDS. Music by Danny Elfman. MCA CDs and tapes (MCA-10133). DDD. 17 tracks-- 49:23/// For Tim Burton's strangest creation comes Danny Elfman's best score to date. This score is a poignant narrative which follows the sharp-fingered hero from his joyful welcome in suburbia to his ultimate rejection and banishment. Many of the cues are soft and bittersweet, and many use a wordless chorus to full effect (in particular the "Grand Finale"); the action cues (notably "The Tide Turns") are effective but all too similar to "Batman." The last cue, "With These Hands" sung by Tom Jones, is a wonderful way to wrap it up. This soundtrack is perfect for the film, and brings memories of the film to mind each time it is heard; and it shows that Elfman has truly advanced to the pinnacle of film scoring. A+ -Shane Pitkin

YOUNG EINSTEIN. Various artists. A&M Records (CS 3929). 10 tracks-- 36:00/// Many Australian groups play songs in this album, the most popular of which are "Big Pig," "Icehouse," and "The Saints." I've noticed that most people do not appreciate this soundtrack if they haven't seen the movie because they just don't get it. Once you've seen it, you've suspended disbelief that Einstein grew up in Australia, and you buckle up for a great ride. Yahoo Serious' little bits (as Einstein) on the tape sum up what kind of character he is. Each song is like a mini-video because they capture the majestic feel and wondrous innocence of the film. For those of you who can appreciate the dry Australian humour and get many of the "in-jokes" in "Young Einstein" see the movie then sit back and envision it while listening to the soundtrack. A- -Roger Froilan, Jr.

ROBIN OF SHERWOOD. Music by Clannad. RCA Music Ltd. (TARA-British Import, #3012). 10 tracks-- 31:19// Clannad is an Irish folk group that mixes harps, flutes and tin whistles with guitars, synthesizers and drums to create an incredible feeling of being back in the time of Robin and his men. Their music on this album can change from the frolicky "Together We" to the sheer tense action of "Battles" and the magical darkness of "Herne the Hunter." While "Robin Hood" the movie tries to be grand on scale because of budget and stars, the TV series calls for mood and the quiet darkness of the forest. Robin, Marian and Scarlett each have their own themes on this tape. I can safely say that there has never really been a modern period piece of music that was able to capture the flare and spirit of Robin Hood as this soundtrack. As any fan of this British>Showtime series will know, the Battle music is essential to each individual fight scene. A-

-Roger Froilan, Jr.

HIGHLANDER (A KIND OF MAGIC). Music by Queen. Capitol CDs and tapes (4XMAS-12476). 9 tracks-- 39:42// Die-hard fans have no doubt discovered this gem that was hidden from the regular soundtrack fare, disguised as a regular album. But this is no ordinary musical album. It captures the strength, spirit, and yes, magic of the cult movie. While only 5 of the 9 songs are used in "Highlander" (one other is the theme to Iron Eagle), Freddy Mercury's powerful voice carries authority and brings out the emotion of the film. Mercury himself was trained as an opera singer, and it shows. One sidebar to the album is that the song "A Kind of Magic" has all the lyrics while in the end credits of the movie the chorus is taken out (why, I'll never know). The careful listener will spot many lines of movie dialogue and special meaning dispersed throughout the album, even in songs that weren't in the movie. This is a phenomenal tape (yes it is rock music and damn good too!) and comes highly recommended. A+
-Roger Froilan, Jr.

MAIL BAG

Rebuttal to Lance Baker's Leonard Rosenman comments (SCORE #8, September 1991) from Lukas Kendall:

First, let me say that I was shocked when Star Trek IV rolled on without Horner's music! The new music was a 100% departure from Horner's sweeping "Genesis" majesty. But in retrospect, I think it would have been a disaster had Horner scored Star Trek IV. Horner's style has just never been suited to lighthearted fun--witness the overbearing Cocoon, Batteries Not Included, and even Field of Dreams. It's great for Field of Dreams, but Star Trek IV was intended to make people happy, not sentimentally sad as the saga of Spock's death and rebirth was. Horner has also been stubborn in composing new music for sequels, as Star Trek III illustrates (even the Klingon theme is used in Wolfen and Aliens), as does Cocoon II. American Tail 2 will be the test for Horner to see if he can do something new for a sequel. But, even though Rosenman got the ST IV job because he

was a friend of Leonard Nimoy, his score suits a film that just doesn't need a lot of music. It's light, it's fun, and though cues as in the hospital chase are derivative, they work. Rosenman does use little themes to play the listener's tensions, but if anything that is being thematic, and while certain "upswings" in the main title are similar to Lord of the Rings and also to Robocop 2, as the current Starlog article illustrates, the guy's not perfect. But he is a well-respected composer, and with so much to remember it by, the Trek IV score hardly passes as non-thematic "mood music." And though the academy is no judge of greatness, Rosenman's score for ST IV did pick up an Oscar nomination which both II and III failed to do. We shall never know for certain, but I think that James Horner would have overwhelmed Star Trek IV--imagine Chekov asking about nuclear vessels to the full accompaniment of the orchestra! Rosenman is not, in my opinion, the master he makes himself out to be, but he did a fine job on Star Trek IV.

REMINDER

If anyone wants to write the the SPECIAL FEATURE section (a lengthy review, a standard essay, etc.) about anything pertaining to film music, composers, etc, we have the space. Write to me and we'll see what we can do. There's usually enough room if you stick to your

topic. So get in touch with me, and if there's a composer you'd like to pay tribute to (be it be reviewing several of his works) or several scores that need to be looked at (if they're older and neglected), here's the place for it to happen!

NEXT ISSUE: *More big fall releases and more reader reviews!*

ANDY DURSIN, editor

EXTRA! EXTRA!

Final note from Lukas: Of this writing, Andy has zero, zip, nada material for next month's SCORE--indeed, this month's SCORE is comprised of late reviews from the end of August and material generated by Andy and myself. One explanation is that a great deal of the STC's members are students, and with the return of the college or high school year there isn't enough time to do reviews and such. Another explanation may be that we've been shunning rebuttals and debates unless specially approved. That is still the case with articles, but with the amount of space we now have in the newsletter, debates are now open to everyone. Following are some debate questions you may wish to respond to that I have collected--mail your responses to Andy. The ideal length for a rebuttal/response is about twice the length of a standard review.

- 1) Do you think it would be good or bad if John Williams ever scored Star Trek? It would definitely be interesting...but would it work?
- 2) What do you think of the current Horner-Rosenman debate? Would Trek IV have been better served by a Horner score?
- 3) Should composers use additional orchestrators to help them with their work? Is it necessary and healthy, letting the composer take

on more projects? Or is such "ghosting" a form of fraud to you? And if the end product is good, does it matter?

- 4) What is that little ink splot in the Varèse Sarabande logo? Abstract art? A Rorshach ink plot test? A bird with its head in the ground? What you see if you stare at the sun too long? Or, as Don Zahorick contemplates, an "impressionistic painting of ballerinas from 19th century France"? I always thought it was a booger.
- 5) Which would you rather have--totally complete soundtracks, adding every little cue from the whole soundtrack (as some special editions of some soundtracks do), even if it means expensive 2CD sets? Or the selective soundtracks that exist now, taking about 40-60 minutes of the movie's best music?

Respond to any number of those and send your responses to Andy. Or, feel free to generate your own debate question and write an answer--please don't go too long or we'll be back where we started. (P.S. Question four is obviously not as serious as the other questions.)

TO ALL THOSE WHO SENT STAMPS WHEN I ASKED FOR THEM, THANK YOU, AND YOU CAN STOP SENDING THEM NOW!!!